

much bigger than just one individual happiness. It's, oh, noblesse oblige!"

How could he, in face of her ancestor worship, tell the truth? He burst out:

"But you'd like to? Aurilla! Just twenty-five minutes now!" He chuckled his watch into his pocket. "See here, I want to kiss you. I'm going 7,000 miles away, and I can't stand it, unless—I'm going to kiss you, there under the grape arbor!"

His fingers slipped under her elbow. She came reluctantly, appealing, "No, no, please, no!" till he swept the words away with a kiss, and in the kiss she forgot all that she had said, and clung to him, begging: "Oh, don't go away. Don't leave me here in this dead village. Stay here—catch the next steamer! Persuade mother!"

"I must catch this one. I'm due there—big race. Come!"

"With—without clothes?"

"Buy 'em on way—San Francisco!"

"No, I mustn't. And there are others to consider besides mother."

"Mr. Dawson?"

"Yes."

"Really care for him?"

"He's very gentle and considerate, and really such a good scholar. Mother wants Mr. Dawson to get a pastorate on Cape Cod, and she thought that way I might pick up the old threads and be a real Rivers again. As Mrs. Dawson, I could find the old house and all!"

She was interrupted by his two hands behind her shoulders, by his eyes searching hers with a bitter honesty.

"Don't you ever get tired of ancestors?" he cried.

"I do not! Whatever I may be—they were splendid. Once in a mutiny on the clipper that he was commanding, Zenas Rivers!"

"Dear, there wasn't any Zenas Rivers. He was a Portuguese immigrant named Ribeiro, Fernao Ribeiro. The picture there in the house is a Capt. Gould."

She had slipped from his embrace. But he went steadily on, trying with eyes and voice to make her understand his tenderness:

"Old Zenas was a squat, dark chap, a wrecker, and not very nice. The first

"Oh, don't! Wait!" She turned, looked to the right. He remembered that down the street to the right was a rise of ground with a straggly village cemetery. She murmured:

"Poor Dad! I loved him, oh, so much, but—. I know Dad told—fibs. But never to harm people, just because he wanted us to be proud of him. Mr. —what is your name?"

"Buffum."

the parchment and drew a flying motor-car.

She turned and thrust the sketch at him, crying: "There's the coat of arms of the family to come, the crest of a new aristocracy that knows how to work!"

With a solemnity that wasn't solemn at all, he intoned: "Miss Rivers, would you mind marrying me, somewhere between here and California?"

"Yes"—he kissed her—"if you can make"—she kissed him—"mother understand. She has friends, and a little money. She can get along without me. But she believes the aristocracy fable."

"May I lie to her?"

"Why, once might be desirable."

"I'll tell her my mother was a Kendrick of Harlepool, and I'll be terribly toplofty, but in a hurry—especially the hurry! Just got thirteen minutes now!"

From the hall sounded Mrs. Rivers's petulant voice, "Aurilla!"

"Y-es, mother."

"If you and that man are going to catch the train, you better be starting."

"W-w-why," Aurilla gasped; then her smile shining at Buffum: "I'll run right up and pack my bag."

"It's all 'tended to, Aurilla. Minute I saw that dratted man coming again, I knew he'd be in a hurry. But I do think you might let me know my son-in-law's name before you go, and I think he ought to tell me I'm a real sport for once. I'm sure I don't know where you're going, and I knew you were in love with him, and you only got eleven minutes. You better hurry—hurry—hurry!"

THE END.

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## NEXT SATURDAY'S COMPLETE STORY

## THE WAY IT ALL COMES TRUE

By LUCIAN CARY

Homey Love and a Man She Knew, Earning \$60 Per—  
Sudden Love, but Genuine, of a Millionaire Met  
by Accident—What Does Maizie Do?

ORDER YOUR EVENING WORLD IN ADVANCE

real aristocrat in your family is you."

"Wait. You mean that—that it wasn't any of it true? But the Rivers Mansion?"

"There isn't any. The house in the picture has always belonged to the Kendricks. I've just been on Cape Cod, and I found—"

"You mean you went there and asked questions?"

"I'd hoped to bring you—well, sort of news about the old place."

"It isn't true? Not any of it, about the Rivers?"

"None of it. I didn't mean to tell you. If you don't believe me, you can write—"

"No, no, your first name!"

"Jim."

"Jim—yes. Come."

HE followed her swift steps into the house, into the room of the shrunken portraits. She looked from "Zenas Rivers" to the sketch of the "Rivers Mansion." She patted the glass over her father's photograph. She blew the dust from her fingers. She sighed: "It smells musty in here, so musty!" She ran to a mahogany chest of drawers and took out a sheet of parchment. On it he saw was a coat of arms.

She picked up a pencil, turned over

## The Evening World's

# WEEK-END TRICKS AND PUZZLES

Clip Out; Paste on Cardboard or Heavy Paper and Save With Others for Binding in a Book

### A Card Problem.

HAND a pack of cards to a spectator and ask him to shuffle it thoroughly. While he is doing this write "Count down 24" on a slip of paper and seal it in an envelope without showing any one what you have written. Give this to another spectator to keep until you need it.

Ask the spectator who has been shuffling the cards to think of a number higher than ten and lower than twenty. Ask him to discover which card occupies that position in the pack. For example, if he thought of the number thirteen he would discover which card was the thirteenth card, counting from the top. While he is doing this, turn your back so that you can't see how many he counts. When you again face the spectators put the cards behind your back and quickly count twenty-four from

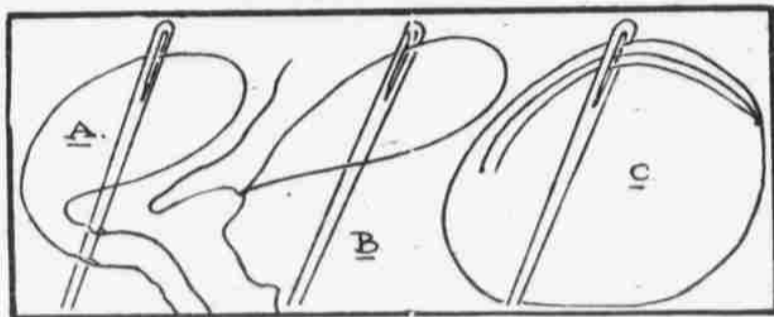
the bottom and put them on top. Do not let the spectators know what you are really doing, but try to make them think that you are arranging the cards in a very elaborate manner. Ask the spectator to take the cards and when he has them in his hands to tell the number upon which he decided. Next request him to deal that number of cards off the top. He will learn that the card he left at that number is not there.

Now for the surprising part of the trick. Ask that the envelope be opened and the sentence therein be read.

"For the success of this trick," you will say, "it is necessary that the card you selected be the twenty-fourth from the top."

Take the cards, placing on the bottom the cards the spectator dealt off, and deal off twenty-four cards. The twenty-fourth card will be the one selected.

### The Mysterious Needle.



THE object of this puzzle is to be able to show an ordinary needle threaded with not merely one but half a dozen or more pieces of thread, as many, in fact, as can be crowded into the eye. The needle, so threaded, will defy any examination intended to uncover the method by which the feat was accomplished.

Thread an ordinary needle with a foot of thread. Push the needle through both strands of thread about two inches from the eye of the needle as illustrated "A." This will cause what may be termed (incorrectly, however) a knot to be formed at this point, see "B." Grasp one strand between the eye and the "knot" and pull it gently. The tiny knot will pass through the eye of the needle. You see now that there are three strands of thread through the eye (illustration "C"), and the method is no longer a mystery to you. You will observe that by pulling one of the single strands carefully you can draw the little "knot" once more through the eye. That means that five strands now pass through the eye. Repeating the process will cause the strands passing through the eye to total seven. That's about enough, although the only limits are the size

of the eye and the length of the thread.

The next thing to do is to cut off all the loops half an inch (or more, if possible) from the eye. Then you have the puzzle ready for your wondering friends.

### You Can't Lose.

TO a spectator the performer hands a box of safety matches. He asks him to extract a number of the matches—as many as he likes. These the performer takes and, holding them in a bunch, breaks them in halves. Then he tosses the matches on the table and says:

"Here's the idea: You take one, then I'll take one, and so on until all of the pieces are removed from the table. The person getting the last piece wins the game."

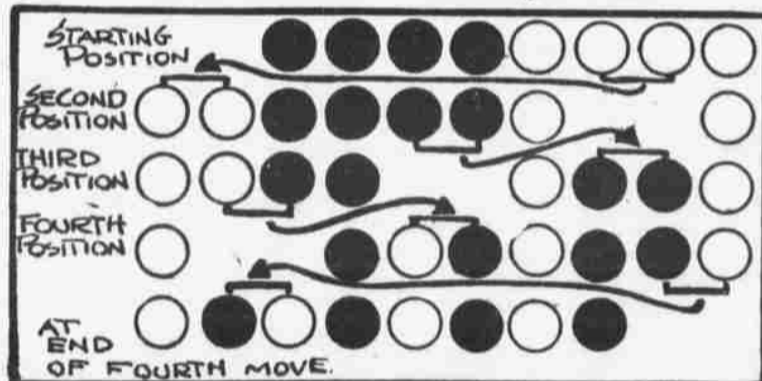
Fair enough—but the performer can't lose.

The reason is this: No matter how many matches the victim takes out of the box, whether they are odd

or even, the performer makes the pieces even by breaking every match in two. If they are all broken at once the spectator is less likely to suspect the trick. It is then clear that the person who takes the second piece will certainly take the last one. That is how the performer makes politeness enable him to get an advantage.

While he is picking up the matches he lets one fall to the floor unnoticed by the victim. When the trick is repeated the performer draws first. The number of pieces being odd, the performer again wins. Sometimes the advantage is obtained by hiding in the hand an extra piece of match, which is added to the handful. Either way, the poor victim hasn't a chance—unless he knows how the trick is done. Then it is a game of wits that may end almost any way.

### "Heads and Tails"—with Eight Coins.



LAST Saturday you learned how to alternate six coins in three moves. To-day the trick is presented in a more difficult form—eight coins to be alternated in four moves. Place them in a row, first four heads, then four tails. Move two that

are together each time, keeping the line unbroken by replacing them by two others on the next move. At the end of four moves heads and tails should be alternated in an unbroken line. The above diagram illustrates the correct moves.

### Two Match Mysteries

HERE are two puzzle catches that ought to be presented in combination in order to produce the maximum result.

Place ten matches on the table and in the manner illustrated under "A" in the upper sketch.

The problem, you state, is to take away more than one match but leave enough to make nine.

The answer, presented only after the persons to whom the puzzle is shown have given it up, is to take away four matches and arrange those that are left in the manner shown under

der "B." This is a good enough nine for any one.

The trick is a good one, but its real object is to make the spectators overconfident when they attempt the next.

Arrange twelve matches as in the drawing "A" in No. 2.

The idea is to arrange them so that they will show what matches are made of. The spectators will try to arrange them so they will spell "wood," but that is impossible. The correct answer is illustrated—"Love."

